Bundling, Reprinting, and Reframing: Serial Practices Across Borders

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Abstract

This essay explores the circulation of periodical material between metropolitan and regional locations in early twentieth-century North America. It asks how the globalized consumer technology of the household magazine was being taken up outside of cosmopolitan centers through the framework of local, regional, or national concerns. For example, mainstream Canadian monthlies such as *The Western Home Monthly* and *Maclean's* frequently engaged with, or re-used, content and formats taken from New York publications. To understand these transnational publishing dynamics, we argue, it is crucial to attend to the material practices of magazines. The essay analyzes several such practices, including both editorial and sales strategies. We look at the reprinting or reframing of complete features and of excerpts from other periodicals. We examine the simultaneous serialization of novels in American and Canadian publications, using a case study of Martha Ostenso's *Wild Geese*. And we offer the first critical discussion of 'bundling', whereby US and Canadian titles were packaged together as a single subscription. The essay argues that the affordances of seriality, particularly timeliness and increased circulation through decreasing prices, allowed editors to redeploy metropolitan print materials for a regional readership eager to imagine themselves as participants in the new project of modernity.

In July 1925, Winnipeg-based magazine *The Western Home Monthly* proudly announced that it had "secured the exclusive rights for Canada" for the serialization of *Wild Geese*, Martha Ostenso's award-winning novel of prairie life.[1] Describing Ostenso as "a Manitoba girl, educated in the schools of Brandon, Winnipeg, and Manitoba University" and her novel as "the finest contribution to Canadian fiction of the present age," the advertisement locates the novel clearly within both an emergent national body of literature and a distinctly regional landscape (Figure 1).[2] The magazine makes no reference to the fact that the novel would be simultaneously serialized in *Pictorial Review* as part of the Famous Players-Lasky First Novel Award, a major prize that Ostenso had won in 1924. In its presentation of the first installment of *Wild Geese*, the New York-based *Pictorial Review* focused on the number of competitors Ostenso had beaten, and did not mention her Canadian connections.

Pictorial Review massively out-circulated *The Western Home Monthly*. Launched in 1899 as a women's fashion magazine, *Pictorial Review* had reached a circulation of 200,000 by 1907, 1.1 million by 1915, 2.5 million by 1923, and 3 million by 1937.[3] *The Western Home Monthly*, on the other hand, despite launching in the same year, had only reached 180,000 subscribers in 1932 at which point, according to the *Time* magazine article "Maple Leaf Magazines," it was the most widely circulating of Canada's "Big Five" household magazines. The article points out that the Home Publishing Co. had surged into first place when they renamed their flagship magazine *The National Home Monthly* and gained 60,000 new subscribers as a result. Canadian magazines were also being helped along in the early thirties by the new tariff imposed on American magazines, as a result of which "in three years Canadian distribution of the ten leading U. S. magazines has dropped from 750,000 to 150,000. From this decline Canada's Big Five reaped harvest."[4] Despite that harvest, Canadian magazine circulation remained a mere fraction of that of its U.S. associates.

When we consider the serialization of a popular novel in a magazine, then, we must recognize that popularity in Canada is a different kind of thing altogether—so different, in fact, that it can be tempting to cordon Canadian print culture off from its hulking American neighbor. We see this impulse at work in the history of protections the Canadian state has put in place in an effort to foster a national culture, as well as in disciplinary formations that distinguish American from Canadian literature rather than reading across the continent.[5] This tendency, however, has the adverse effect of ignoring the transnationalism, as well as the regional formations, of print culture. It ignores in particular the way the Canadian periodical press has been in constant dialogue with that of the United States. In a recent article, for example, Will Straw looks at "the varieties of physical deformation that came to typify certain categories of Canadian magazine … forms and formats that are abnormal or eccentric relative to norms that had been established, for the most part, in the United States." The "forms of deformation" he lists include the insertion of unexpected materials, the elision of publication information, and the re-gathering of "materials in aberrant formats," alongside "a reduction in the quality of paper, color reproduction, lay-out, and editorial coherence."[6] While deformation is one way of considering the relationship between the serial media produced in cosmopolitan centers like New York and those produced

COME LET US READ AWHILE

By the W.H.M. Librarian

DEAR me! I am positively dripping apologies these days. No sooner did I re-instate myself with May Sinclair, than I received a letter from Alfred Tresidder Sheppard (whose name I had spelt correctly) to the effect that I had misinformed the readers of The Western Home Monthly as to the period of his historical novel "Brave Earth." I told you 1650 when it should have been 1550. Apologies, profuse and sincere, Alfred Tresidder Sheppard! I have this thought to comfort me in my humiliation: if my review encouraged any readers to buy, borrow or steal a copy of "Brave Earth"—their enjoyment would not have been one whit the less for the extra hundred years. Which reminds me of a story George Bernard Shaw told when I dined with him and the famous "bone setter," Sir Herbert Barker, a short while ago. A few men were discussing the distance of the moon from the earth. One scientist named one figure, another gave quite a different calculation. The argument widened into a discussion of the sun's distance as well as the moon's. No one could agree. Thereupon George Bernard Shaw turned to Sir Robert Ball, the famous astrologer, author of "In the High Heavens," and politely announced: "I'll give you 800 miles for the whole caboodle."

And having mentioned Sir Herbert Barker, I am further reminded, all in the same breath, as it were, that I have just read "The Outsider," by Joan Sutherland (Hodder and Stoughton). This is not a recent publication, but I was much interested in it because the "hero" is a bone-setter, outside the medical profession, working cures where the medical men fail, and as a result arousing intense prejudice and antagonism. This novel is an adaptation of a play of the same name by Dorothy Brandon. Dorothy Brandon spent much time with Sir Herbert Barker before writing it, and the actor who impersonated the bone-setter "Ragatsky" bore a striking resemblance to Sir Herbert. I noticed in the "Toronto Saturday Night" that "The Outsider" had been staged in Toronto and had called forth much favorable comment.

Three Volumes of Poetry

MY desk is running over with rhymes! Three little volumes have reached me in the last few days. One, "The Tent by the Lake," bears the name of Fred. G. Bowles. He has another name which I have heard often on the lips of the people of England. "The Poet of the North" they call him. Not only has he written hundreds of lyrics which have appeared in the daily press, more than half a dozen volumes of poetry including translations from the French and German, but many of his poems have been translated into Italian, French and Swedish. Perhaps what is even more noteworthy is the fact that dozens, scores, of Fred. G. Bowles' lyrics have been set to music, and form a large part of the Keith Prowse-Sam Fox song catalogue. Does not this prove that Mr. Bowles is a true lyrist, for it is this singing quality that marks the pure lyric as distinguished from verse of other types. Only the other day a gifted composer was telling me how difficult it was to find poems "that would sing." I have wandered away from "The Tent by the Lake." Let us return to where "two tall oaks stand sentinel," for it is "night inscrutable and wise" and, so our poet tells us, "one sweet star runs singing down God's abyss of blue." This paper-covered little volume published by Elkin Mathews, London, contains that widely known song.

I wonder if ever the rose
Remembers the days gone by?
I wonder if melody blows
From leaves that are perished and dry?
Ah! God makes His roses so sweet—
Their fragrance is shed
When the summer is dead.

Dormer Windows

THIS attractive title belongs to a charmingly illustrated volume of verse for children by Anne MacDonald. Enchanting vistas through these windows! Winding avenues of childhood skirted by dream trees in full blossom. Down this avenue go a-dancing Little Blue Shoes, Little Wooden Face, The Mist Lady and The Dream Pedlar. As for young Hobble-de-Hoy—she's just tearing down the road! It was with regret that I reached the last of the well-printed, beautifully illustrated pages of this book (Oxford, Basil Blackwell). I would have preferred to linger and play with the children I caught sight of as I peered through Dormer Windows.

From Windows to Doors

I TURNED from peering through Dormer Windows and straightway passed "Through the Green Door"; I found myself in a wood, and who should I meet but Fairy Tinkle.

"Now the little Fairy Tinkle has a
voice that's silver clear,
And when she breaks the silence,
naughty children pause to hear."

Anne MacDonald, for she is the author of this volume of verse also, then goes on to tell us a great deal about Fairy Tinkle which I would quote, did space permit. This is a most delightful volume to give to little children. The illustrations, in color and black and white, are most charming. The publisher is Basil Blackwood of Oxford.

Anthony's Education

"THE education of Anthony Dare," by Archibald Marshall (W. Collins Sons and Co.), is a masterly piece of character analysis. It says a good deal for Mr. Marshall's story that although nearly one hundred people flit across the stage; and although there is no real hero (as real heroes go), yet the reader's interest is sustained from the beginning to the end. It records the very ordinary life of a very ordinary young man, during the most formative period of his life, from the time he was about nineteen until he "went down" from Cambridge some years later.

Anthony Dare's boyhood has been already described in a previous novel by Mr. Marshall. Now we see him possessed of aesthetic temperament and very little will power. We see him cutting a poor figure in his brother's shipping office in London. He gives it up and goes to Cambridge where his weaknesses and incapacity to concentrate lead to fresh failures.

But at heart Anthony is sound and towards the end of the book we are left with the feeling that he has learned his lesson. Very realistic are the chapters devoted to Anthony's life as an undergraduate. Yet this novel is singularly devoid of dramatic episodes, presents no heroine, and runs to no exciting climax.

"Dragons Teeth"

A STORY of the French Revolution by Arthur Hood (Cassell and Co.). Insolent nobility, cringing peasantry, the guillotine and all the accessories of the Reign of Terror. The characters are somewhat sketchy—but as they nearly all meet violent deaths shortly after introduction, our feelings are not harrowed.

The women characters, when French, are invariably immoral. The only Englishman suffers from an overflow of rectitude and righteous indignation. We doubt if those accustomed to work among the feeble-minded ever met such a curious case as Calida, who flits through the book as a half-witted creature from her infancy. But for all that, she marries, and the double event of her husband's murder and the birth of her child, restores her to reason. A drastic treatment, and hardly likely to be followed by such happy results in all cases. There is plenty of stirring episode of the "Revolution" type.

"The George and the Crown."

SHEILA KAYE SMITH goes from strength to strength. This, her latest novel (Cassel and Co.), seems to me to eclipse her others; but how talk of "eclipse" in reference to this brilliant

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Figure 1: *The Western Home Monthly*, July 1925

outside these cultural hubs (including provincial areas of the U.S. and, of course, Canada), it is also possible to conceive of this relationship as *re*formation. As the mainstream magazine extended from cosmopolitan centers to regional outposts like Winnipeg, both forms and content were reused, reframed, or transformed, while new forms and content specific to the magazine's more local audiences were added in. What results is an often uneven engagement with the urban modernity represented by magazines like *Pictorial Review*, an engagement characterized by anxiety and refusal, but also fascination with an American mass culture that was rapidly becoming *global* culture.

One could look at the relationship between *Pictorial Review* and *The Western Home Monthly* as deformation or degradation: where the former featured slick paper, color illustrations, and a sizeable circulation, the latter printed black and white reproductions of (in the case of the serialization of *Wild Geese*) the same images onto book paper and distributed those images with about 6% the circulation. But, as Straw reminds us, cross-border comparisons like this are not about creating hierarchies but rather about understanding circulation and seriality with more nuance through "the study of minor cultural forms (like avant-garde poetry or versions of Canadian popular culture)," which can reveal the "complex set of relationships between the magazine cultures of Canada and the United States."[7] Like Straw, we are invested in globalizing periodical studies through transnational and regionally-inflected reading strategies that are attentive to the similarities, differences, incoherences, and simultaneities of periodical publishing in the early twentieth century.[8] We are also indebted to Patrick Collier and James J. Connolly's work in *Print Culture Histories beyond the Metropolis*, in which they identify a "metropolitan bias" in studies of modern print culture, one that must be decentered in order to reveal "the way in which seemingly isolated places were sites of cultural creativity."[9] Jessica Berman's definition of "transnational" is also particularly apt for decentering *national* bias. Berman points to "the disruptive, critical energy of the prefix 'trans' and the slippages it marks out when paired with terms like 'nation'." She suggests that the prefix "serves to decenter the 'national tradition' as an object of inquiry, exploring texts in relation to other, transnational horizons of expectations, even while recognizing the importance of their local commitments."[10] In relation to these local commitments, we are particularly interested in how serialized materials are re-formed when they move from metropolitan to regional print venues, a dynamic that tends to be erased when print cultures are studied in strictly national frameworks.[11]

The simultaneous serialization of *Wild Geese* is only one example of the complicated relationship that mainstream English Canadian magazines had with their southern neighbors during the early twentieth century. While *The Western Home Monthly* was not averse to borrowing content from American magazines and boosting subscriptions through bundling deals with popular American titles, anglophone magazines in Ontario positioned themselves as champions of Canadian literature and rarely published American fiction.[12] What they refused in American content, however, they made up for in adoption of American popular forms. As Faye Hammill and Michelle Smith show, in terms of layout and design, "*Maclean's* is markedly similar to *The Saturday Evening Post*, while *Chatelaine* and the *Canadian Home Journal* bear a striking resemblance to the *Ladies' Home Journal*."[13] Rachael Alexander explores the similarities between the two "home journals" in more detail. She points out a dramatic change in the cover design of the *Canadian Home Journal* in 1922: the new font for the title, together with a shift towards an oblong cover image surrounded by a wide margin of white space, brought the magazine much closer to the *Ladies' Home Journal* in appearance. The influence may not have been entirely one-

directional, however. Alexander finds two strikingly similar covers which appeared on the *Canadian Home Journal* for July 1922 and the *Ladies' Home Journal* a month later.[14]

These similarities only become clear when considering the magazine through what James Mussell calls its "mediating framework"—recurring page layouts, regular features, even illustration styles—rather than its content. The purpose of the mediating framework, Mussell notes, is "to reconcile difference by presenting new content in a form already known to readers."[15] The deployment of American forms in Canadian serials thus suggests Canadian readers' familiarity with American magazines, alongside a sense, on the part of editors or readers or both, that a local equivalent was needed. As Fraser Sutherland points out, Canadian consumer magazines' attempt to "wed U.S. form with Canadian content, sometimes result[ed] in U.S. form *and* content"[16] -- that is, Americanization of form is often quickly followed by Americanization of content. The considerably greater population of the U.S., combined with high Canadian postal rates, created a challenge for Canadian magazines, which were often divided between an attempt to do what their American counterparts were doing but more cheaply (deformation, arguably), and an attempt to find their own niche by catering to local interests while maintaining recognizable American mass cultural forms (what we're calling reformation).

This essay will look at Canadian mainstream magazine publishing in the first decades of the twentieth century as a testing ground for better understanding how the globalized consumer technology of the household magazine was being taken up outside of cosmopolitan centers through the framework of local, regional, or national concerns. We will focus here on particular editorial practices in Canada, including subscription bundling, reprinting, and simultaneous serialization. The CFP for this special issue invited us to consider how "seriality marks the periodical as a continually evolving form, perpetually and necessarily repeating itself while also becoming something new." That pattern of repetition and reformation doesn't simply apply to the internal dynamics of a single title, but is equally relevant to the undertheorized practices of bundling and reprinting. We can think of these practices as ways for Canadian and regional periodicals to grapple with mass culture produced in metropolitan centers; equally, they could enable popular serial media and their audiences to access or re-use material from elite or specialized print sources. On this point, it is important to note that, to date, research on early twentieth-print culture has been pursued largely within the framework of modernist studies. This, as David Earle points out, leads to distortions: the fetishization of the first appearance and the little magazine means that other publication venues and formats, such as "reprint magazines and literary digests, reprint and circulating library hardback editions, pulp magazines, and paperbacks" are left out of the account.[17] Patrick Collier pushes this argument further: "If high modernism's most durable contribution to western culture lay in its foregrounding of the relations between meaning, value and aesthetic form, its dominance has also devalued and deflected attention from the ways more modest, pragmatic, everyday material forms—such as newspapers, cheap magazines, and mass-produced books—create meaning and value."[18] Collier's repetition of the term "value" points to its ongoing centrality to critical discourse. We propose, by contrast, to leave value in the background, and foreground seriality itself as an object of enquiry. Seriality transcends hierarchies, enabling us to compare diverse types of printed matter in terms of their circulatory and material practices. More specifically, we argue that better understanding the relationship between seriality, place, and the practices of bundling and reprinting is thus an important step in more rigorously theorizing the relationship between metropolitan cultural formations and their instantiations in more regional locales.

Popularity, Celebrity, and Seriality: Reading the Mass Magazine as a Modern Technology

A consideration of the cultural role of Canadian mainstream magazines in the first decades of the twentieth century must take into account the shifting dynamics of serial publishing, the emergence of American mass culture, and the accompanying rise of modern celebrity culture alongside the advertising industry. Indeed, these various cultural and technological shifts are interconnected. Richard Ohmann's *Selling Culture* locates magazines at the heart of the emergence of mass culture at the end of the nineteenth century, when the combination of newly inexpensive printing and papermaking technologies, expanding reading publics, and the development of the advertising industry on a national scale allowed publishers to sell magazines at a loss and make their money on ad space instead.[19] While the serialization of novels predated the 1890s, the new mass magazines took "from the literary monthlies … the idea of offering this [new] audience participation in a mainstream of national culture, though they rechanneled that stream in such a way that it no longer implied life membership in an elite club." Reading serialized novels became a means for readers to participate in the simultaneity of mass culture, which includes "the news, the top story, the celebrity, the smash hit, the best seller list, the top forty, the ten worst dressed women, the player of the week."[20] Reading alongside a national public became a means of staying current and fashionable,[21] and readers' desire to have timely access to publications from New York and London increased.

Canada didn't have many of its own magazines in the early decades of the twentieth century. This is largely due to its dispersed and mostly rural population; as Sutherland points out, "magazines require a sizeable population base, and a largely urban one."[22] In this respect, Canadian readers were in a similar position to American readers living outside of large metropolitan centers such as New York and Chicago. Unlike American readers, Canadians had benefitted from the vagueness of colonial copyright laws, such that an inexpensive reprint-publishing industry could flourish in the late nineteenth century.[23] What George L. Parker demonstrates in the late nineteenth-century and Straw shows in the 1930s was also true in the intervening decades: Canadian readers were invested in getting their hands on American serial publications as a means of participating in, and keeping right up to date with, an emerging globalized culture. What shifted over those decades was their means of access. Frank Felsenstein and James J. Connolly make this point about Muncie, Indiana, in *What Middletown Read*, their study of the role of the public library and leisure reading in a small American city at the turn of the century. They see, in the 1890s, a rising concern on the part of readers with cosmopolitanism, evident both in the library's many subscriptions to New York magazines and in local publications' attempt to reduce "the sense of distance between Muncie and the rest of the world," both by reprinting "material produced elsewhere and provided by wire services" and including "ads for local businesses [that] reflected close attention to commercial trends."[24] Felsenstein and Connolly argue that magazines like *Harper's* and the *Century* helped readers "to look outward" and "encouraged an awareness that was, if not cosmopolitan, at least tending toward a fuller sense of connection and involvement with the wider world."[25] New York was not merely another location, but a metonym of global culture. This mixture of local publications reprinting news from elsewhere, and local libraries subscribing to New York magazines, points toward the multifaceted ways in which regionally located readers engaged with mass culture.

The relationship of Canadian magazine readers to New York was similar to that of the people of Muncie. As Nick Mount details in *When Canadian Literature Moved to New York*, the unparalleled role of New York City in the emergent magazine publishing industry

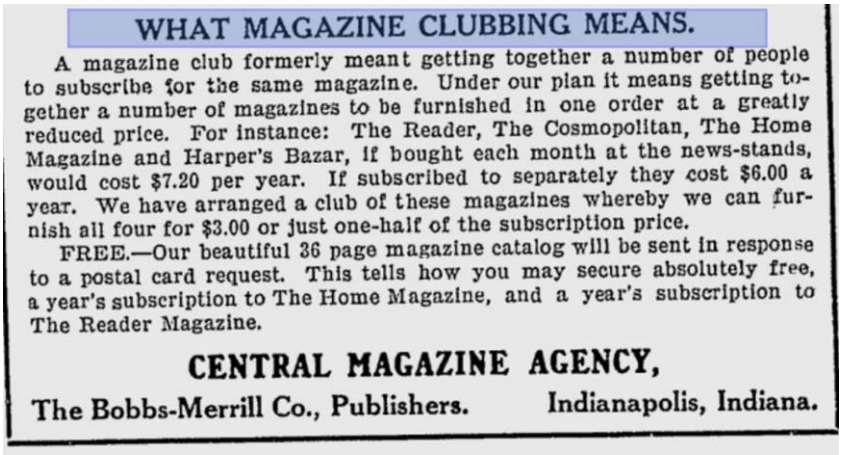
made it particularly attractive to Canadian authors, who were, Mount demonstrates, actively reading magazines with New York mastheads before their exodus.[26] The size of the New York magazine industry allowed it to easily flood Canadian markets, while Canadian publishers struggled to find a large enough readership to sustain themselves. As Mount makes clear, in the 1880s and 1890s neither readers nor authors were particularly concerned with national divisions:

> From a national perspective, Canadian writers of this period lacked literary cultures; from a transnational perspective, they were surrounded by such cultures. Raised on imported books and magazines, as young adults they read in their own as well as English and American magazines about the new regionalist movement led by westerners and southerners (men and women, like them, from the continent's cultural margins), about young literary adventurers such as the English Rudyard Kipling and the American Richard Harding Davis, about the new journalism being created by Joseph Pulitzer and William Randolph Hearst. And they read of the attention these literary celebrities received, attention unheard of in Canada.[27]

Mount's account suggests that transnational and regional perspectives were much more influential than nationalism in the turn-of-the-century magazine publishing industry. Yet by the 1920s Canadian mainstream magazines were eagerly advertising their nationalism. There are a few ways to account for this shift. On the one hand, the years after WWI saw a rise in the popularity of nationalist sentiment, which was framed as an "authentically new nationalism," part of a general spirit of debunking pre-war culture.[28] At the same time, as the Canadian market was increasingly swamped by American competitors with greater access to advertising revenue, publishers like Maclean began to seek out government protection for locally-produced content.[29] Publisher interventions and the Canadian government's growing support for Canadian cultural production culminated in the 1930 tariff on the import of American magazines, which was "calculated according to the amount of advertising material contained" and "justified as compensation for the losses suffered by Canadian manufacturers caused by magazine advertising of American goods."[30] While the arguments for these tariffs were overtly commercial, they were often couched in nationalist rhetoric. In this context, the decision of Canadian magazines like *The Western Home Monthly*, *Chatelaine*, and the *Canadian Home Journal* to mirror American forms while promoting Canadian content is not surprising. The familiar structures of New York periodicals had become symbolic of modern cosmopolitanism, while the emphasis on home-grown culture was a way of insisting that Canadians deserved to participate in the project of building modernity, rather than merely observing it from afar.

Looking at magazines in Canada gives us a different perspective on the commercial serial as a media form, revealing how it transforms once it leaves cosmopolitan centers like New York and London. It also helps us to complicate and nuance our understanding of seriality as a practice that does not, to quote the CFP again, "operate[] transparently, or equally, within all periodical genres, or within the minds of readers," or, we would add, in the minds of magazine editors and publishers. We turn now to look more closely at two practices -- subscription bundling and reprinting -- that characterize the ambivalent relationship between Canadian periodicals and American mass culture.

Clubbing Deals and the Globalization of Canadian Magazines



WHAT MAGAZINE CLUBBING MEANS.

A magazine club formerly meant getting together a number of people to subscribe for the same magazine. Under our plan it means getting together a number of magazines to be furnished in one order at a greatly reduced price. For instance: The Reader, The Cosmopolitan, The Home Magazine and Harper's Bazar, if bought each month at the news-stands, would cost $7.20 per year. If subscribed to separately they cost $6.00 a year. We have arranged a club of these magazines whereby we can furnish all four for $3.00 or just one-half of the subscription price.

FREE.—Our beautiful 36 page magazine catalog will be sent in response to a postal card request. This tells how you may secure absolutely free, a year's subscription to The Home Magazine, and a year's subscription to The Reader Magazine.

CENTRAL MAGAZINE AGENCY,

The Bobbs-Merrill Co., Publishers. Indianapolis, Indiana.

Figure 2: *Beaver Daily Times* 8 Jan 1907

Generally known as clubbing—or, in some cases, "cut-rate clubbing"—the practice of bundling subscriptions allowed readers to pay less for individual magazines by ordering them through a clubbing agency rather than directly through the publishers. As an explanation published in the January 8, 1907 issue of the *Beaver Daily Times* explains, "it means getting together a number of magazines to be furnished in one order at a greatly reduced price" (Figure 2).[31] Clubbing agencies often divided magazines into "classes" according to price. Though the practice dated back to the nineteenth century, in the early twentieth century it had started to provoke some controversy. In 1909 the publisher of *Popular Mechanics* issued a statement against clubbing, arguing that their magazine was "worth its subscription price of $1.50" and that "Cut rates … are unjust to the newsdealers"; he finished with a public notice that the recent clubbing offers appearing on the pages of "The Motor Boat" were a mistake and would not be honored.[32] A 1912 issue of *The American Stationer* mentions a suit brought by *Popular Mechanics* magazine in the United States District Court of Massachusetts for damages related to cut-rate clubbing offers.[33] Similarly, in a 1910 address "To the Members of the American Woman's League" on the pages of the *Fine Arts Journal*, publisher Frank J. Campbell states that a reduced clubbing rate "not only stamps the transaction as dishonorable so far as the publisher is concerned, but places you ladies of the American Woman's League, who are helping to maintain this organization by subscriptions solicited from your friends and acquaintances, in a difficult position."[34] He goes on to describe clubbing as a method "of quick circulation production" that drives down the quality of the magazine by "compel[ing] the publisher to either cut down his reading pages and replace them with advertising matter, or suffer a loss through his periodical output." Various other journals and newspapers refer to the practice disparagingly as a sign of a magazine's deficiencies. Recalling Straw's use of the word "deformation," these concerns about the reduction of a magazine's value through clubbing deals suggest a tension between publishers' desire for the magazine to be perceived as a valuable cultural object and the commercial mechanisms through which they were being circulated. The tension between the value of content and the explicit commercialism of serialization is at the forefront of disputes over clubbing deals.

The Western Home Monthly, however, referred to clubbing with exclusively positive connotations throughout its run. Published in Winnipeg by Home Publishing Co., a division of the Stovel Print Co., between 1899 and 1932, the magazine announced as early as 1901 its

"ambition to make The Western Home Monthly the representative publication of the great middle classes, a magazine designed especially for those who dwell remote from business centers."[35] The tension here between universal class appeal and regional specificity is a microcosm of *The Western Home Monthly* in general, which was constantly negotiating a desire to reproduce the forms of more cosmopolitan magazines and the need to cater more specifically to its regional readership. In this context clubbing might be perceived not as deformation but rather as reformation, a concrete strategy for aligning *The Western Home Monthly* with the serial patterns of American magazines, harnessing local readers' appetite for transnational culture in order to generate more subscriptions for their own local publication.

The magazine frequently reached out to readers to help them achieve their goal of increased popularity and appeal, asking for feedback and patiently explaining that an increase in circulation will lead to an increase in profit, which they "will spend … for the improvement of the magazine." "We cannot," the May 1901 editorial continues, "hope that every subscriber and every reader will start out and get a club of twenty or thirty subscribers, but is it asking too much when we request each subscriber to secure just one new name?" Far from framing themselves as above schemes to increase circulation -- and thus above the commercialism of the serial press -- the editors overtly encouraged their readers to join in on these schemes so that they, the readers, might support a magazine that reflects the needs of their (middle-class, non-urban, white, English-speaking Canadian) community.

Interestingly, in order to better suit the needs of their audience, the editors positioned the magazine as needing to become more modern in ways that actually brought it closer in line with its cosmopolitan brethren to the south. The first evidence of clubbing offers in *The Western Home Monthly* dates from November 1903, an issue in which the editors announced a new, enlarged format: "The pages have been lengthened somewhat and the number run up to twenty-four. This, with the addition of a cover, gives a paper nearly twice as large as it has hitherto been."[36] Amongst the many other improvements—the substitution of "good book paper … for the news" and the addition of new departments and special articles—they proudly announce their clubbing offers under the subtitle "A Valuable Premium." The note "See page 19 for Our Clubbing Offers" appears in large font at the bottom of this page, and is announced again on pages 6, 8, 20, and 23. The offer itself includes a free copy of *The Farmer's Business Guide* along with a weekly newspaper of choice—all Canadian, several local.[37] Thus, even as the magazine became formally more consistent with cosmopolitan publications, it continued to emphasize local content.

Indeed, for most of its 32 years *The Western Home Monthly* offered primarily local partnerships, with the *Winnipeg Weekly Free Press*, for example; often the deal was sweetened with a gift, likely also produced in Stovel's print shop, of a stamped apron or pillow case. But between 1905 and 1916, their clubbing offers took a decidedly transnational turn. Printed consistently between November 1905 and April 1907 as an overt enticement to subscription, this "complete Clubbing List of Papers and Magazines" (Figure 3)[38] offers a hugely diverse range of titles, including prominent American titles like *Cosmopolitan* and *Scribner's*. The doubled prices in this listing—of each periodical on its own, and bundled with *The Western Home Monthly*—suggests that Stovel was not only promoting their own publications (they also printed *The Nor'West Farmer*) but also acting as a kind of clubbing agency. Furthermore, the chaos of this page resembles nothing so much as Straw's deformations, the "gathering up of multiple materials in aberrant formats"[39] alongside a loss in editorial coherence. It is the pride with which the editors foregrounded this practice that

Here's Your Chance!

On this page will be found a complete Clubbing List of Papers and Magazines. Select from the number those you wish to take during the coming year. By ordering through us you save money. Be sure you state in your letter to us the name of the paper you want.

All new subscribers to The Western Home Monthly will receive the balance of 1905 free.

Send money by postal note, post office or express money order, or register the letter.

The Western Home Monthly	.50
Ainslee's Magazine	1.80
With Western Home Monthly	1.80
Book-Keeper and Business Man's Magazine	1.00
With Western Home Monthly	1.00
Boy's Own Paper	1.20
With Western Home Monthly	1.50
Canadian Bee Journal	1.00
With Western Home Monthly	1.00
Birds and Nature	1.50
With Western Home Monthly	1.75
Country Gentleman	1.50
With Western Home Monthly	1.50
Cosmopolitan, The	1.00
With Western Home Monthly	1.00
Cosmopolitan, The	1.00
American Monthly Review of Reviews	3.00
Both with Western Home Monthly	2.00
Cosmopolitan, The	1.00
American Monthly Review of Reviews	3.00
Woman's Home Companion	1.00
All three with Western Home Monthly	2.50
Citizen, Ottawa, Semi-Weekly	1.00
With the Western Home Monthly	1.25
Current Literature	3.00
With the Western Home Monthly	3.00
Critic, The	2.00
With the Western Home Monthly	2.10
Canadian Magazine, The	2.50
With the Western Home Monthly	2.50
Farmer, The North'West	1.00
With the Western Home Monthly	1.00
Four Track News	1.00
With the Western Home Monthly	1.00
Fun (Formerly Judge's Library)	1.00
With the Western Home Monthly	1.25
Free Press News Bulletin (Winnipeg)	3.00
With the Western Home Monthly	3.25
Free Press, Winnipeg, Weekly	1.00
With the Western Home Monthly	1.00
Free Press, Winnipeg, Morning Edition Daily anywhere in Manitoba	6.00
With the Western Home Monthly	6.25
Free Press, Winnipeg, Morning Edition Daily (Saskatchewan, Eastern Canada, United States and England)	4.00
With the Western Home Monthly	4.25
Free Press Morning Edition daily, (Alberta and B. C.)	2.00
With Western Home Monthly	2.25
Free Press, Ottawa, Daily	5.00
With the Western Home Monthly	2.50
Free Press, Ottawa, Weekly	1.00
With the Western Home Monthly	1.00
Girl's Own Paper	1.20
With the Western Home Monthly	1.50
Housekeeper, The, Minneapolis	.60
With the Western Home Monthly	.75
Homiletic Digest	3.00
With the Western Home Monthly	3.25
Independent, The	2.00
With the Western Home Monthly	2.25
Judge	5.00
With the Western Home Monthly	4.00
Journal, Ottawa Valley, Daily	3.00
With Western Home Monthly	3.00
Journal, Ottawa Valley, (Semi-Weekly)	1.00
With Western Home Monthly	1.25
Kennel Gazette, The Canadian	1.00
With Western Home Monthly	1.00
Literary Digest	3.00
With Western Home Monthly	3.25
Lippencott's	2.50
With Western Home Monthly	2.25
Leslie's Weekly	4.00
With the Western Home Monthly	3.50
Leisure Hour	1.20
With Western Home Monthly	1.50
Medical Talk	1.00
With Western Home Monthly	1.00
McClure's	1.00
With Western Home Monthly	1.25
Modern Machinery	1.00
With Western Home Monthly	1.00
Mail and Empire, Toronto, Weekly	1.00
(With premium picture "The Star of Bethlehem")	
With Western Home Monthly	1.00
Monist, The (Quarterly)	2.00
With Western Home Monthly	2.00
Missionary, The	2.50
With Western Home Monthly	2.75
North American Review	5.00
With Western Home Monthly	4.50
Nor'-West Farmer, The	1.00
With Western Home Monthly	1.00
New York Weekly, The	3.00
With Western Home Monthly	3.00
News, Toronto, Daily	3.00
With Western Home Monthly	1.25
Outdoor, Canada	1.00
With Western Home Monthly	1.25
Outdoor Life	1.50
With Western Home Monthly	1.50
Open Court, The	1.00
With Western Home Monthly	1.25
Poultry Review, Canadian	.50
With Western Home Monthly	.75
Popular Magazine, The	1.20
With Western Home Monthly	1.50
Poultry Success	.50
With Western Home Monthly	.75
Ram's Horn, The	1.00
With Western Home Monthly	1.00
Star, The Toronto	3.00
With Western Home Monthly	1.25
Search-light, The	2.00
With Western Home Monthly	2.00
Smith's Magazine	1.00
With Western Home Monthly	1.25
Scribner's Magazine	3.00
With Western Home Monthly	3.25
Sunday at Home	1.20
With Western Home Monthly	1.50
Success	1.00
With Western Home Monthly	1.25
Saturday Night	2.00
With Western Home Monthly	1.75
Sis Hopkin's Magazine	1.00
With Western Home Monthly	1.25
Telegram, Winnipeg, Evening	3.00
With Western Home Monthly	3.25
Telegram, Weekly, Winnipeg	1.00
With Western Home Monthly	1.00
Telegram, The Winnipeg Daily (Western Ontario and anywhere in Manitoba except west of Brandon)	6.00
With Western Home Monthly	6.25
Telegram, The Winnipeg Daily (all west of Brandon, Eastern Ontario and United States)	4.00
With the Western Home Monthly	4.25
Thresherman, Canadian	.50
With Western Home Monthly	.75
Union Gospel News	.50
With Western Home Monthly	.75
World Today	1.00
With Western Home Monthly	1.00
Woman's Home Companion	1.00
With Western Home Monthly	1.00
What to Eat	1.00
With Western Home Monthly	1.00
Youth's Companion (new subscribers only)	1.75
With Western Home Monthly	1.75

Cut out the following and send it with the amount

SUBSCRIPTION BLANK

WESTERN HOME MONTHLY — Stovel Building, Winnipeg

Enclosed find .....Dollars.....Cents

for subscription to The WESTERN HOME MONTHLY and

.....

.....

Name .....

Write Christian Name in full

Post Office .....

Address all Orders **The Western Home Monthly, Winnipeg, Man.**

The Farmers' and Ranchers' Business Guide

We still have a few hundred copies of this valuable book left, and intend giving them away as premiums to the first persons sending in their subscriptions to the monthly. This is distinctly a case of 'first come, first served,' and we would advise those who desire to obtain copies to write at once, as the supply cannot last long.

da with mild curiosity. "And what do you suppose is a reasonable rate?"

"You will see if you finish it," my wife answered shortly.

"Oh, I see—thirty pounds down, and no questions asked. Who isn't to ask questions, Melinda?"

"Do go on!"

"She says that 'she could let the child come at once with the clothes it stands up in.' Do you want an orphan that can stand up, Melinda?"

"No, of course not—that's only a figure of speech."

"I hope it won't be a figure of fun." I murmured. "It is eight months old, with grey eyes and golden hair—ah, carrots, no doubt."

"Nothing of the kind!" said Melinda indignantly. "I think it sounds awfully nice. Carrots, indeed! little darling! I think we might almost decide on this one, John."

"Don't be in a hurry," I said, picking up the letter which smelt of thick twist: "we ought to give the others a chance first. Now, this is written in a bold, manly hand. This person is a grandparent, Melinda. The child isn't exactly an orphan, he says, but its parents have eleven others, so the writer does not think it will be missed. He says it is a fine, healthy child, and he would be sorry to see it go, only it keeps him awake o' nights. He says he would be willing to smuggle it away without its parents' knowledge, and risk their displeasure when they found out, for the small sum of fifty pounds down. This orphan is rather expensive, Melinda, considering that it lives in the Old Kent Road, and keeps it grandfather awake o' nights."

"Read the others. We don't want to adopt a child with eleven brothers and sisters and grandfathers and things."

"I don't think it has eleven grandfathers," said I. "You can read the one that is disinfected with carbolic acid yourself."

Melinda held it up gingerly.

"Dear Madam,—

"I have a nice lot of orphans needing comfortable homes, from the ages of from six to fifteen years. If you wish it, I could bring a couple of them up for you to see. They have all been brought up to a trade, and have had of course a thoroughly sound religious training. They——"

"That will do," I said. "I don't think you are a fit person to continue the training—religious or otherwise—of a child from a model home, Melinda. You had better begin at the very beginning. Give me the one about the child that has been brought up on onions."

"Madam,—

"I take up my pen to say would you please like a lovely little orphun with orburn 'air an' no parents livin'. i am that sorry to part with this orphun on account of its father who was abliged to leave England in a hury a year sin which he 'as not rote to us. i would like——"

"Enough of that—we don't want an orphan with a livng father who has left England in a hurry. It might complicate matters if he returned to claim his child—in a hurry. What about the others?"

"The others aren't much good," said Melinda hurriedly. "You won't care about the others. Read the clean one again—the one that doesn't smell of anything in particular."

I picked up the desirable orphan with golden hair.

"It would look lovely dressed all in white China silk," Melinda said dreamily, with a rapt look on her charming, expressive face, "and big muslin hats."

"For heaven's sake!" I said, with some severity, "try to look the thing sensibly in the face, Melinda. You are not a child. The orphan will not be a mere doll, to be dressed and undressed for your amusement, to be taken up and put down as the fancy takes you. It is a great responsibility—a great care—not a thing to be lightly ——"

"I know!" Melinda said quickly. "I quite understand all that—only don't be sensible and horrid about it yet. There will be plenty of time for that when it comes."

I groaned. "There will indeed," I said. "Do you want to decide on this one, then—thirty pounds down and no questions asked? I suppose you don't want to close the bargain without seeing it?"

"I thought we might have it down for a day on approval," said Melinda, brightening visibly.

And so it was settled. Two days later a stout, clean-looking person of middle age called upon us at the hotel—with a large bundle in a grey plaid shawl, which Melinda seized upon at once, and proceeded to unroll from its numerous and motley coverings, whilst I interviewed the owner. She was a person of many words, but I gathered presently that she wished to leave the baby in a happy home before she went abroad with her husband the following week. She lived in the country, and was no relation to the child, she said, but she was that fond of it! It was a loving little thing, and her heart was near broke to part with it. It was as good as gold, and as quiet as a lamb, as the kind lady could see for herself.

Melinda had just taken off the last fold of red flannel, and she uttered a little cry as the kernel of that thick shell was disclosed to view.

"Oh, the dear!" she said: "it is fast asleep. Speak very quietly, John. It would be such a pity to wake it."

The woman smiled. "Lor' bless ye," he said, "she won't wake for your talkin', not 'er! She's used to a deal of n'ise, is Everline."

She pronounced it as if it rhymed with evergreen, and I saw by Melinda's eye that there would be a speedy re-christening of this particular orphan. The woman must have seen, too, I think, for she turned to her and said quickly: "Yer can call it annythin' as yer've a mind. It's only been registered, an' that don't signify."

Then she went away, and we were left with the bundle and a bottle. Melinda rang the bell and ordered quantities of milk and somebody's food; but she needn't have troubled. The desirable orphan lay on the pink cushions all day, and slept. It was certainly as pretty as a picture, and its head was covered with nice little tight curls

FISHING CAMP AT HIGH RIDGE LAKE WINNIPEGOSIS.

Figure 3: *The Western Home Monthly*, January 1906

reveals it as reformation, an active pursuit of editorial identity through engagement with American mass culture. The shift from local to transnational clubbing deals suggests the editors' willingness to experiment with methods that might push their magazine closer to the ideal of the modern serial while continuing to cater to local cultural concerns.

Over time *The Western Home Monthly* would refine its clubbing offers, first narrowing them down to a shorter list and then doing away with this overt advertising for American periodicals altogether in favor of the promotion of Canadian titles. This shift aligns with the post-WWI rise of nationalist sentiments -- but lest we presume that the magazine entirely divorced itself from its relationship with American culture, the 1920s also saw the introduction of regular Hollywood and travel columns. The January 1929 issue introduced a new annual travel feature, while the December 1929 issue saw the first instalment of "Shadowland With All Its Vagaries," dedicated to the goings-on of Hollywood. Indeed, perhaps the most significant lesson to be learned from *The Western Home Monthly* was how regional magazines imagined themselves in relationship to the globalized network of serial media. In the case of subscription bundling, the editors recognized the affordances of serial publication as an opening into promoting locally-produced culture: readers' pre-existing appetites for American culture could be harnessed to increase subscriptions for a local magazine as well. Another affordance offered by seriality is, of course, reprinting, and while reprint-publishers had a long history in the form of Canadian literary piracy, the forms reprinting took in mainstream magazines were more varied and complex.

Reprinting and Reframing

A prime example of the complexity of magazine reprinting practices is *The Western Home Monthly*'s feature "What the World is Saying," which began in 1905 and ran almost continuously each month until 1932. It consists of a set of short excerpts from other periodicals, of decreasing length and decreasing levels of editorial commentary across the feature's run, but always accompanied by a heading and attribution. The headings might be slightly sardonic ("Quite So," "And Why Not?") or more factual ("The Eskimo," "Proportional Representation").[40] This feature reads like a single-page network visualization of transnational periodical culture, or even like a prototype of the hyperlink, vaunted by new media theorists for its ability to generate non-linear relationships between multiple different texts.[41] That network-like layout becomes more striking over time. While this fascinating feature is worthy of further study, for the purposes of this article we will offer just a brief analysis.

The first appearance of the feature is in the November 1905 issue, where it presents ten news-filled paragraphs, topped with an elaborate cursive masthead and an anthropomorphic globe doffing his top hat to report his news to a tiny gathered crowd (Figure 4).[42] The clearly implied global scope proves to be rather overstated, as the ten sources cited include *Toronto News* twice, the *Toronto Star* once, and the *Canadian Manufacturer* twice; the other publications referenced are *Harper's*, *Collier's*, an advice book by a New York celebrity, and a London medical journal. "The world," in this case, consists of Toronto, New York, and London. Urban and cosmopolitan centers rule the day, quite likely out of necessity given the difficulty a Winnipeg-based writer may have had gaining access to a wider range of publications in 1905. A decade later, the besuited globe had disappeared and the number of news snippets had increased to 35; in another ten years

Fresh Outlets.

IT is a matter of no small importance to the west that new avenues of transportation are continually being opened. Time was when all our plans were based on the idea of shipping wheat through Canada from the West to the Atlantic. But all this is changed says the Toronto News:

"We now hear of large quantities of wheat being shipped across the American border, partly for American millers, and partly to be carried by American railways across the continent. We hear also of a large shipment of Alberta wheat westward to British Columbia, to be there converted into flour, and exported to the Orient. With so many outlets for his products the Western farmer ought to be monarch of all he surveys, and the rush for farms ought to increase rather than diminish."

More Railroads.

IT has been prophesied that during the next five years Canada will increase in railway equipment by some 7,000 to 10,000 miles of new railroads. Speaking of this the Canadian Manufacturer says:

"Whether this estimate is below or above what shall prove to be the facts, it is certain that the Dominion is entering upon a period of railroad construction which gives promise of eclipsing anything which the country has yet experienced. Beginning with the new trans-continental project of the Grand Trunk Pacific, and seconded by the plans of the Canadian Northern, and the inevitable growth of the Canadian Pacific, the total of railroad construction in Canada, and particularly the great new northwest part of it, is certain to be large. There is room in western Canada for 50,000 miles of railway. To-day there are scarcely more than 5,000 miles."

Long Life.

IT was only the other day that the eminent English physician, Sir James C. Browne, undertook to console the middle-aged persons who had been cast down by Dr. Osler's reputed relegation of them to the category of the superfluous, says Harper's:

"Sir James averred that if men had their rights they would not only be alive, but retain their mental and physical vigor, at the age of a hundred. Women, he thought, had a still better prospect of life. What both men and women want, of course, is what Tithonus forgot to ask Aurura for—not length of days, but immortal youth, or, at least, an indefinite prolongation of the prime of life. Not only a long life, but a merry one—that is what we all desire. A more distinguished scientist than Sir James Browne, to wit the famous Russian author of the theory of phagocytosis, Professor Elie Metchnikoff, now chief of Research at the Pasteur Institute in Paris, offers us, not, of course an elixir vitae, but the positive assurance that a signal prolongation of middle life is theoretically possible, and presents a problem that should prove entirely capable of practical solution."

The Rescue of Niagara.

President Roosevelt is receiving shoals of letters begging him to exert his power to protect Niagara Falls from its threatened loss of natural beauty. It is fervently hoped that the President may create an International Commission to look into the matter. Commenting on this Collier's says:

"Thus far the preservation of the Falls has been left to the State of New York and the Province of Ontario, which have shown themselves equally unworthy of the trust. The rescue of the imperiled cataract will be a difficult undertaking, for the power companies on both sides of the river have already acquired vested rights which they can maintain in the courts. Although they took the property of the public without compensation, the public can not get it back without paying for it. But an international commission, composed of men more civilized than the politicians of New York and Ontario could organize a public sentiment that would force its way over all obstacles."

The Influence of "Home-Work."

THE toils of Home-Work have been occupying the minds of many recently in the Old Land. The subject is by no means a new one, and we may rest assured that when the present discussion is over the last word will not have been said. But there is one hopeful feature about it, that is, that medical men are taking an interest in it. Hitherto the conflict has waged between irate parents and the schoolmaster. The Hospital, a London medical journal, has taken up cudgels against the time-honored institution. It says: "The stress and strain of hard work have to be borne by the vast majority of adults; in this world the race is generally to the swift and the battle to the strong. But compulsory home lessons inflicted on boys and girls of eight or nine do not tend to equip them for the obligations of life. They are much more likely to retard their progress. They overtax the mental faculties at a time when it is particularly essential that they should not be overtaxed; they interfere with the physical development of the children, which is of vital importance; and even the most thickheaded can recognize the folly of a system which enables a boy to come out first in a competitive examination at fourteen years of age and qualifies him for a lunatic asylum at forty."

The Awakening of Darkest Africa.

STANLEY AND LIVINGSTONE gave us an Africa of thrilling adventure. The twentieth century has given us an Africa of rapid growth and untold commercial possibilities. Says the Canadian Manufacturer: "It is only fifty years ago when Livingstone carved his name on a tree standing in view of the marvels of the Victoria Falls, in what was then 'Darkest Africa.' After Livingstone came Stanley, and it was only thirty years ago that this great explorer explored the boundaries of Lake Victoria Nyanza, and it is less than twenty years ago when he made his last and in many respects m memorable trip through the then unknown regions of Central Africa. 'Yet we have before us now,' says the Wall Street Journal, "a two-page advertisement of a fast railway train running through the very region explored by Livingstone and Stanley. A train de luxe leaves Cape Town every Wednesday for Kimberley, Mafeking and Bulawayo, connecting with a fast saloon service and sleeping accommodations to Gwelo, Salisbury and Victoria Falls. These trains are lighted by electricity and provided with saloon, dining and buffet accommodations. The Cape to Cairo Railroad indeed reaches nearly every important ; 'nt, which only a few years ago we were reading about in the wonderful narratives of Livingstone's and Stanley's explorations. Nothing could illustrate more vividly the rapidity with which modern civilization is moving, and the speed with which Darkest Africa is being opened, not only to the commerce, but to the tourists of the world."

The English "Bloke."

THE TORONTO NEWS has been turning its attention to a class of immigrant familiar to many in the West. The news designates him as the English "bloke." It says: "They are not all the best sample of Englishmen who are now coming to the shores of Canada. A shiftless fellow, of whom his own neighborhood is tired, a sawny idler, not necessarily of bad character, but still good for nothing at 35, is persuaded by those who think his room better than his company to try his luck in Canada. Arrived here his earliest experience is to be sent to a farm by one of the Government agents; but in a week or two the farmer finds that a Canadian lad of 17 is a long way ahead of this great, soft, square hulk trying to fit himself into a round hole, and he tells him so, with the result that they part company. The immigrant's next move is into a city, where he again finds every thing different, everything wrong, and himself an unappreciated candidate for employment, really because he is able to do nothing well. If he is lucky enough to get back to England, he is for ever afterwards a libeller of Canada, declaring it no fit place for a Christian to live in, and doing all he can to deceive others into the belief that has come to be really his own."

The Meaning of Marriage.

FELIX ADLER, the leader of the Ethical Culture Society in New York, in his new book "Marriage and Divorce," has taken an extreme view of the vexed question of divorce. He claims that before one can intelligently discuss the subject of divorce he must be thoroughly acquainted with the meaning of marriage. Most writers have missed this pivotal point. Dr. Adler has seized it, and has made it the centre of the whole question of marriage and divorce. To him "the highest end of marriage is to perpetuate, promote and enhance the spiritual life of the world, to keep the flame of mentality burning in the universe, and to confer perpetual benefits one upon the other, especially the highest benefits of moral growth. The supreme aim of marriage is to contribute to the growth of character, of the mind, of the feelings, of the whole nature. This is a blessed task where the union is blessed. Where the union is unblessed, the performance of it may be attended with unspeakable pain. Yet it must be attempted none the less and persevered in to the end." Dr. Adler believes that education is necessary on the subject of marriage. "If we cannot keep the results of rash and ill-mated marriages, we ought to show more kindness to those who have not yet entered the marriage relation, and we ought to teach the ethics of marriage in the churches, in ethical societies. In this respect we are all culpably negligent."

The Promotion of Lord Minto.

LORD KITCHENER'S trump consists less in the resignation of Lord Curzon than in the sending out of Lord Minto as his successor. The Toronto Star, commenting on the matter, says: "For a year Lord Curzon has chafed in India. He has been harnessed with Lord Kitchener, a masterful man, with whom, perhaps, no human being ever yet worked harmoniously. Looking towards home, Curzon could see a once powerful party of which he had been a foremost member breaking up, while opposed to it was a party incapable of taking advantage of its incapacity. In India he was having endless trouble; at home he was missing the chance of his life. It is interesting to learn from the cable that Lord Minto, by the adroit balance he preserved in Canada between the military and civil power, made himself the man of the hour for the crisis in India. The impression here was that when the participation of Canada in the Boer war became an issue, Lord Minto made one indiscreet speech, and thereafter preserved ten scared silences, while the Government proceeded to carry out the manifest desire of the people."

Canada congratulates Lord Minto on his well-deserved promotion.

Quality in Character.

QUALITY is the universal test. Men and things are classified according to their intrinsic worth. The question is not what you do, but how well you do what is assigned to you. Girard Hamilton has gone down in history as "Single-speech Hamilton." He was a member of the British House of Commons. He made only one speech in the whole of his legislative record. That speech lasted just five minutes. It was pat. It hit the nail on the head squarely. It turned the tide. It crowned the man who delivered it with immortality, and secured for him a place in history. Quality, not quantity. Quality first; quantity second. They say that lightning never strikes twice in the same place. Do you know the reason why? It isn't necessary. The lightning does its work so thoroughly the first time that it doesn't find it necessary to return in order to repeat the operation.

Four things a man must learn to do
If he would make his record true:
To think without confusion clearly;
To love his fellow-men sincerely;
To act from honest motives purely;
To trust in God and heaven securely.

—Henry Van Dyke.

Figure 4: *The Western Home Monthly* November 1905

it had further increased to 50. With the feature still occupying only a single page, the layout becomes more compressed and the excerpts shorter and less chatty; the overwhelming impression is of a world ever more complicated and diverse, that an educated reader must strive harder to keep up with. What is particularly notable for our purposes, however, is how the range of publications diversifies. The editors don't begin to draw on anything like a truly transnational range of publications, but instead feature an increasing number of titles from smaller towns and rural regions. The November 1925 issue includes, for example, the Duluth Herald, the Kingston Whig, the Nanaimo Herald, the St. Paul Pioneer-Press, the Sault Ste. Marie Star, and the Neepawa Press. Toronto, New York, and London are certainly present, but they no longer dominate the landscape as they did in 1905.[43] The image of the world this feature produces is one in which Winnipeg is actively in dialogue with people across the Western world, in both cosmopolitan and regional locales; it stubbornly refutes the centering of serial publishing as a New York phenomenon as well as the demotion of cities like Winnipeg, Nanaimo, and Sault Ste. Marie to second-class participants in modernity. Instead, these locations (and their newspapers and magazines) are placed on a par with New York and London, and the magazine's readers are invited to imagine themselves as part of a global community of readers who are able to keep abreast of modern culture through reading successive issues of serial publications.[44]

This practice of reformation, a kind of replication of material across periodicals, involves a time-lag and a change of serial rhythm, as a monthly magazine gathers, reflects on, and juxtaposes snippets from daily and weekly as well as monthly publications. In this way, features like "What the World is Saying" become in effect meta-serials, commenting on the emerging landscape of serial publishing. This recalls Mark Turner's argument that periodicals, as a technology of modernity, produced new rhythms and temporalities of daily life. While cycles of publication could generate what he calls "temporal symmetry" via the "simultaneity" of "collective media culture," periodical publishing was not necessarily symmetrical: "that is, because there are competing, overlapping cycles of time that confront the reader in the different periodical cycles … the result could as easily be confusion as cohesion."[45] Temporal symmetry plays out very differently in "What the World is Saying" than in the example discussed at the start of this article, when the *Western Home Monthly* acquired Canadian rights for the serialization of *Wild Geese*, publishing it simultaneously with the version in the American monthly *Pictorial Review*. Yet there is also a clear similarity. In both cases, reformation happens through recontextualization. On the pages of the *Western Home Monthly*, the paragraphs in "What the World is Saying" are entirely detached from their original contexts -- the rest of the article they're taken from, the rest of the page, the material format of the original periodical. In the case of *Wild Geese*, some aspects of this context are retained and some are changed. For instance, the same illustrations are used in both magazines, but in one they are in color; in the other, in black and white. The text is the same, but it is broken up and arranged differently. The material context of the *Western Home Monthly* makes the episodes of *Wild Geese* look different from the way they look in *Pictorial Review*, and surrounds them with Canadian instead of American articles and adverts. But it is important that the two serializations both started in the same month, August 1925. There is none of the delay or deferral that is evident in some aspects of the relationship of Canadian to American literary and print cultures.[46]

Wild Geese was not the only one of Ostenso's texts to be published in both an American and a Canadian magazine. Her short story "The Storm" is another example, and one which provides quite different insights into the cross-border circulation of periodical material. It also demonstrates how periodicals might cement their own national and

regional identities by interpellating particular authors into the communities that the publication represented.

In the autumn of 1924, Ostenso published her first book of poems, *A Far Land*, and also her first magazine short story. "The Storm" is about a father and son, Ole and Young Ole, who are boat-builders. Young Ole, abandoning his father's traditional methods, goes away to work for a competitor at a factory. He is nearly lost in a storm, when sailing in one of the inferior factory-made boats, but is rescued by his father and returns to work beside him as a craftsman. The story appeared in an austerely-designed intellectual monthly, the *American-Scandinavian Review*, alongside an article on Shakespeare and Elsinor, a profile of an American architect of Swedish descent, and a special section devoted to St Birgitta of Vadstena.[47] "The Storm" occupied eight consecutive 6 ¾ x 10 inch pages, and was surrounded by white space and decorated only with a pen-and-ink device suggestive of a cloud, at the end. The magazine does contain advertisements at the front and back of the issue, but none interrupt the reading of the story. No introductory information about Ostenso was given, but the publication of her work in this periodical emphasizes her Scandinavian origin and, in effect, claims her as part of a diasporic culture.

A few weeks later, Ostenso's lucrative, high-profile prize was announced, and widely reported in newspapers. In its issue for 1 January 1925, the Toronto-based *Maclean's* magazine printed a lengthy feature titled "Martha Ostenso, Prize Novelist," with a headline stating that "Canadians were curious, and in many cases frankly incredulous, when a few weeks ago a news despatch [sic] stated that Martha Ostenso, of Winnipeg, had won a literary prize of $13,500." It is her origin in Winnipeg which seems to provoke the incredulity. On 15 April 1925, *Maclean's* republished "The Storm."[48] The text is essentially identical, but the appearance of the printed story is completely different. The type is set in columns, a style that brings the fortnightly *Maclean's* closer to the newspaper format, whereas in *American-Scandinavian Review*, there are no columns and the pages resemble those of a book. *Maclean's* uses a small typeface and a dense presentation of the text. Since the pages of *Maclean's* are in the large format that had been made standard by the American mass magazines established in the late nineteenth century (10 x 14 inches), most of the story fits on two consecutive pages, with the top half of the first page taken up by a large charcoal illustration of villagers looking out into a stormy sea, by the well-known H. Weston Taylor (who often illustrated popular and young adult fiction such as Eleanor H. Porter's "Pollyanna" books and L.M. Montgomery's "Anne" novels) (Figure 5).[49] The final section of Ostenso's story is relegated to one of the back pages, and appears amidst illustrations for toothpaste and breakfast cereal.

Presumably, Ostenso had some say in the decision to republish this story, but it is unlikely that she had any influence over the way she or her text were presented in these

THE STORM

By MARTHA OSTENSO

ILLUSTRATED BY H. WESTON TAYLOR

The entire village flocked to the shore to see Young Ole put off in one of his own new boats. Gigantic waves washed over the gunwales, and soughed against the sides.

Above the literary horizon a new star has appeared — Martha Ostenso, the Winnipeg girl, who recently won, with her first novel, a $13,500 prize. Some of the qualities of that work are evident in this short story of simple folk.

YOUNG OLE sat in the doorway of his father's shop. He watched the motes of sunlight dancing on the pile of raw pine boards and saw that the beads of resin were as bright as wild honey, and sweet-looking. Then he glanced toward his father, who was planing a cedar board. The shavings that fell away from the plane were faintly pink. The sound of his father's occupation was smooth and pleasant to the ear.

Young Ole was the eldest son of Ole Seim. He had watched practically from babyhood his father's industry, had come to know that oak, strong and hard, went into the shaping of the keel, and that the long, curved sides were best made of cedar. He learned soon to point out an undesirable knot or split in a cedar board. His father would smile and nod his head at Sigri, his wife, who agreed with him that Young Ole would one day be a master boat-builder. So he was given little tasks to do that would instil in him a love for boat-building, to perpetuate the name that the elder Ole had made for himself in the settlement and beyond it.

"Always remember that you are building against the lake, boy," said the elder Ole, who knew the lake as no one else knew it.

The day came when Young Ole launched the first boat that he had made entirely by his own hand. His father stood back and plucked at his beard to hide his smile of pride, as the boy waded knee deep behind the skiff that balanced on the water as evenly as a gull.

"You serve God well when you make a good boat," the old man said, in his solemn manner, as the two walked back to the shop.

Young Ole was in a mood of almost rash independence as a result of the joy he had felt in seeing his own craft take the water.

"That's all bosh!" he blurted out.

Then he glanced quickly sideways at his father, and saw that his brows had drawn sternly down over his eyes, but that otherwise his expression had not changed.

Once in the shop, the old man turned upon Young Ole.

"What was that you called 'bosh'?" he demanded huskily.

Young Ole saw the white, set lines of outraged piety in the face of his father. But there was no retracing his statement. He would sooner have died.

"Religion—it's all bosh, I tell you!" he cried.

"You'll not say that! No son of mine shall say that!" the old man broke out in fury.

Young Ole threw out an arm to shield himself from the blow. Afterwards the boy sat on the bench of the boat house, unmoved, save for a strange pity for his father.

The days followed leadenly. Young Ole worked with the elder Ole as usual on the skiffs, but the common pleasure had gone out of their building. There was no longer anything stimulating in the penetrating smell of turpentine and the blending of raw odors from lake water and sawdust.

Finally, the philosophy of age soothed the elder Ole's disappointment in his son. Pointing with his rough finger at the skeletons of the boats stretched out on their slips, he said, in the language, "I'm giving you half of this. From now on, it's yours to do with what you will. If you can't be a good Christian, be a good boat-maker."

Young Ole was deeply touched and immeasurably pleased. He had not hoped that this would come so soon. At the end of the day, he hurried with the news to Anna Klebo, the daughter of a poor fisherman who lived up beyond the little supply store. Anna walked with Ole across the blackened rocks that shouldered into the lake. Rough lichen and hair-like grass and June-berry twigs sprang up here and there in the clefts between the boulders. Below them, the grey-green water swung in lacey curves against the rocks. They sat down in the shelter of a huge stone and looked out upon the water that lay like a sea toward the horizon. There Young Ole told her of his good fortune, and of his great hope. And Anna promised to marry him.

Young Ole's father helped him build a small frame house back in the timber, within easy reach of the boat shop. There Anna, young as she was, learned to be a model wife. A boy baby, and later, a girl baby, were born to her, and Young Ole found that he had something worth while to work for.

He loved his craft, and he pursued it with the skill inherited from a race of boat-builders across the sea. He worked with his father within sound of the great lake that beat with a cold, constant rhythm against the shore, and with him launched each completed boat for the ultimate test.

Those were days of proud industry and proud fulfillment. Not once did Ole Seim refer to his son's denial of his religion. Young Ole had become a master boat-builder.

ANNA'S womanhood blossomed as fragrantly and richly as the sturdy wild-apple tree that half veiled the cottage Ole had built. Young Ole dreamt of a time when his trade should expand, and he would be able to build a fine house for Anna and send the children out to school, to get from life the thing in books which he knew, somehow, that he had missed. Not that Young Ole grieved much on the last score. He was too happy

Figure 5: *Maclean's* April 15, 1925

magazines. We propose that an author like Ostenso might not necessarily invest herself in identity-building projects like *The Western Home Monthly*'s attempt to label her as a Winnipeg girl: rather, the construction of her identity in terms of national or regional belonging was an editorial practice, another variation on reformation as a practice of appealing to local interests through transnationalism. Obviously, the introductory text in *Maclean's* claims Ostenso as Canadian, but an equally interesting point here is that the new bibliographic codes of the published story have moved it from the realm of high culture into that of the mainstream. Again, American forms are redeployed, but in quite a different way from the examples described in earlier sections of this essay. The cross-border circulation of material through different serial publications can dramatically deform and reform it. The *American-Scandinavian Review*, with its small page size and thick paper, approximates to a slim book, and would be likely to be collected and preserved on readers' bookshelves as well as in libraries. The concentration of advertisements at the beginning and ending also suggests the practice, common with "quality" periodicals like *Scribner's* and *McClure's*, of binding full-year runs, with the ads stripped out, into collectible volumes.[50] *Maclean's*, by contrast, was printed on inexpensive paper that quickly degraded, and advertisements were dispersed throughout its pages. Its large format meant that it would be more likely to be stored temporarily in a magazine rack than permanently on a bookshelf. So, Ostenso's story, which is about a character who learns to reject modern methods of mass-production, has itself become a mass-produced artifact. At the same time, it has become Canadianized.

Canadian magazines seeking to claim border-crossing authors such as Ostenso were, in effect, continually working against contrary efforts of the American serial press. In order to understand this process, and its relationship to the serial as fictional form, it is worth turning briefly to an example from a regional daily paper. On 22 January 1933, G.L. Peterson wrote a column on Ostenso in *The Minneapolis Tribune*. Peterson has apparently conducted an interview with the author, and he begins with a plea for her to abandon her restless travelling and return "home": that is, to Minnesota, where she had lived for some years. He writes: "Something should be done about bringing Martha Ostenso back to these parts to live. ... She is forever flying away to New York or British Columbia or California or Mexico."[51] Later in the article, he acknowledges the productiveness, in career terms, of her apparently constant movement. Her most recent book, he notes, was *Prologue to Love*:

> It appeared first as a magazine serial, and the customers applauded it. Then it came out as a book. In this story Miss Ostenso leaves her immediate northwest for British Columbia.
>
> The next story is also to be a magazine serial. McCall's has bought it for publication to start in May. "There's Always Another Year" is the tentative title.[52]

The "news value" of the information about her forthcoming publication is evident, and the article effectively "trails" *There's Always Another Year*. Yet the emphasis on the serialization of her recent and forthcoming novels seems an implicit judgement on their quality: the use of "customers" rather than "readers" is telling.[53] At the end of the piece, Peterson expresses his hopes for Ostenso's future work: "She must care a lot for the prairies.... And you hope she will find her farm beside a lake and there write the long book she has thought so often about."[54] Peterson seems much less interested in national than in regional belonging, and seeks to anchor Ostenso in a particular landscape, rather than in a particular country. Equally, he longs for her growth as an author, so that with her "long" novel (too long, presumably, to appear in any serial magazine format) she will become a more valuable representative of midwestern literature. The image of Ostenso as a local girl

who proved her worth in a cosmopolitan market is echoed between Peterson's review and *The Western Home Monthly*'s advertisement for the *Wild Geese* serialization, though they resonate differently in these different publishing contexts.

In light of *The Western Home Monthly*'s complex relationship to American magazines, their reframing of Ostenso as a local girl rather than a cosmopolitan celebrity is far from simple. Indeed, there are implications of global celebrity in the same ad that calls her a "Manitoba girl"; it also refers to her winning a major prize "in a world competition of writers" (Figure 1). The "world" figures here as the space where a local author's legitimacy is tested and proven. Both *The Western Home Monthly* and the *Minneapolis Tribune* attempt to lay claim to Ostenso as a local author, but precisely because she has proven herself in the New York publishing world. This cosmopolitan celebrity is both desired and rejected, at once an appealing form of modernity and a market-driven corruption of literary merit. These examples evince an anxiety, common in such regionally based serial publications, about the relationship between regionalism and cosmopolitanism, a desire to adopt the models that made New York publishing so successful whilst questioning their capacity to represent the specificity and uniqueness of regional identity.

Conclusion

The willingness of Canadian magazines such as *The Western Home Monthly* or *Maclean's* to take up, transform, or simply reprint American and international content suggests that familiar geographical boundaries cannot be tidily imposed on the serial production of the early twentieth century. It is not enough, however, to merely point out that national or regional categories are an insufficient way to understand the dynamics of serial publishing. As this essay demonstrates, it is far more valuable to attend to the actual strategies, uneven and contested as they may be, that magazine editors were deploying in the moment.

As Canadian magazines continuously sought to increase their subscriber bases, they recognized the allure of American magazines, with their celebrity contributors and high production values, but also recognized the threat that they represented. Clubbing deals, and different forms of reprinting (from short paragraphs to stories and whole novels in instalments) show how regional magazines were influenced by American mass culture, and how they sometimes resisted that influence. The magazines were clearly eager to boost subscriptions through bundling deals and transnational affiliations, and equally eager to use their boosted subscriptions to advertise their own superior quality to their home audience. These examples show how magazine editors deployed the new possibilities of mass magazines as a means of negotiating a complex relationship with metropolitan, American and -- ultimately -- globalized mass culture. The affordances of seriality, particularly timeliness and increased circulation through decreasing prices, allowed editors to respond rapidly—though not always immediately—to the news of the day, surveying a whole range of print publications as well as a wider "world" that, as the *Western Home Monthly*'s "What the World is Saying" column demonstrates, encompassed both cosmopolitan and regional locales. Thus seriality was central to the development of a print modernity that extended its reach beyond world centers like New York and London, facilitating the participation of places like Winnipeg and Minneapolis.

Yet, even as the mass media was imagined as creating a new kind of global simultaneity, the reality of serial publishing was one of unevenness and asymmetry. Serial publications could not slide seamlessly across borders, but instead encountered restrictions -- in the form of import tariffs, distribution difficulties, censorship, technological lags and

more -- that delayed or distorted the transmission of material. Seriality as a print form is characterised just as much by hold-ups and blockages as by mobility and simultaneity. We argue that these blockages, and the magazines' strategies for working around them, are not necessarily modes of deformation. As the examples we've discussed demonstrate, the term "reformation" would be more appropriate to describe the way texts and images, layouts and formats, and contributors' celebrity images are reframed or re-formed as they move across different periodicals. In turn, this helps us understand more about the circulation of periodical material between metropolitan and regional locations. Through attention to practices such as subscription bundling, simultaneous serialization, and delayed reprinting, we can see how regionally-based magazines took up cosmopolitan cultural production and redeployed it for a readership eager to imagine themselves as participants in the new project of modernity.

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[1] Amongst the other dimensions of Ostenso's celebrity -- her youth, precocious talent, and Icelandic heritage in particular -- another key aspect of it was the deliberate elision of the contributions made by her partner and eventual husband Douglas Durkin. There is ample archival evidence that Durkin co-authored many of the novels attributed to Ostenso, including *Wild Geese*. Hannah McGregor, "Editing without Author(ity): Martha Ostenso, Periodical Studies, and the Digital Turn," in *Editing as Cultural Practice in Canada*, ed Dean Irvine and Smaro Kamboureli (Waterloo: Wilfrid Laurier University Press, 2016), 106.

[2] "Wild Geese by Martha Ostenso," *The Western Home Monthly*, July 1925, 27.

[3] Kathleen L. Endres and Therese L. Lueck, *Women's Periodicals in the United States: Consumer Magazines* (Westport: Greenwood Press, 1995), 276.

[4] "Press: Maple Leaf Magazines," *Time*, 26 Sept. 1932.

[5] Such reading does not imply that the category of "nation" should be abandoned. Robert Zacharias points to the recent return of 1970s "literary continentalism" under the new name of hemispheric studies, but notes the "persistence of the nation within CanLit's engagement with the hemispheric turn", as well as an enduring "Canada-shaped hole in hemispheric studies". Zacharias argues that "While the changing social, economic, media, and political contexts make clear the need for scholars to engage alternative scales of thought, the demand to continue grappling with the nation-state within these changing contexts is equally clear." "The Transnational Return: Tracing the Spatial Politics of CanLit," *Studies in Canadian Literature* 41, no.1 (2016): 111, 109.

[6] Will Straw, "Constructing the Canadian Lowbrow Magazine: The Periodical as Media Object in the 1930s and 1940s," *Journal of Modern Periodical Studies* 6, no. 2 (2015): 113.

[7] Ibid., 131.

[8] See Harsha Ram's argument for "the necessity of scalar thinking, capable of mapping hierarchical cartographies of power as well as tracing the networks that link local and transregional histories". "The Scale of Global Modernisms: Imperial, National, Regional, Local," *PMLA* 131, no. 5 (October 2016): 1382.

[9] Patrick Collier and James J. Connolly, "Print Culture Histories beyond the Metropolis: An Introduction," *Print Culture Histories beyond the Metropolis* (Toronto: University of Toronto Press, 2016): 7. It is perhaps worth noting that this excellent volume still lacks any references to Canadian print culture.

[10] Jessica Berman, "Is the Trans in Transnational the Trans in Transgender?" *Modernism/modernity* 24, no. 2 (2017): 220.

[11] See the collection *Navigating the Transnational in Modern American Literature and Culture*, ed. Doug Haynes and Tara Stubbs (London: Routledge 2017), which brings attention to the way that trans-regional - as well as transnational - debates shaped twentieth-century American literary culture and its interactions with other national traditions.

[12] Faye Hammill and Michelle Smith, *Magazines, Travel, and Middlebrow Culture: Canadian Periodicals in English and French 1925-1960* (Liverpool: Liverpool University Press, 2015): 45, 60. Compare Katharine Bode's comments on the proportion of fiction by Australian and American authors published in Australian newspapers in the later nineteenth century. She notes the influence of syndicated fiction, sourced by international agencies and reprinted across numerous papers. "Thousands of Titles Without Authors: Digitized Newspapers, Serial Fiction, and the Challenges of Anonymity," *Book History* 19 (2016): 306, 315 n 62.
[13] Hammill and Smith, 26.
[14] Rachael Alexander, "Imagined Women: Consumerism, Nationalism, and Gender in the *Ladies' Home Journal* and *Canadian Home Journal* of the 1920s." PhD diss, University of Strathclyde, 2016, 223-230.
[15] James Mussell, "Repetition: Or, 'In Our Last,'" *Victorian Periodicals Review* 48, no. 3 (Fall 2015): 347.
[16] Fraser Sutherland, *The Monthly Epic: A History of Canadian Magazines* (Markham: Fitzhenry & Whiteside, 1989): 113.
[17] David Earle, *Re-Covering Modernisms: Pulp, Paperbacks, and the Prejudice of Form* (Farnham: Ashgate, 2009), 3. Lise Jaillant makes a similar point: "The focus on original publication and first editions is deeply engrained not only in modernist studies, but also in bibliography and book history." *Cheap Modernism: Expanding Markets, Publishers' Series and the Avant-Garde* (Edinburgh: Edinburgh University Press, 2017), 3.
[18] *Modern Print Artefacts* (Edinburgh: Edinburgh University Press, 2017), 2.
[19] Richard Ohmann, *Selling Culture: Magazines, Markets, and Class at the Turn of the Century* (London: Verso, 1996), 25.
[20] Ibid., 29, 15.
[21] For a further discussion of the relation between the periodical and fashionability, see Hammill and Smith, chapter 3; Peter McNeil and Patrik Steorn, "The Medium of Print and the Rise of Fashion in the West," *Konsthistorisk tidskrift/Journal of Art History* 82, no 3 (2013): 135-56.
[22] Sutherland, *The Monthly Epic*, 113.
[23] George L. Parker, "English-Canadian Publishers and the Struggle for Copyright." In *History of the Book in Canada, Volume II: 1840-1918*, ed. Yvan Lamonde, Patricia Lockhart Fleming and Fiona A. Black (Toronto: University of Toronto Press, 2005), 148-49.
[24] Frank Felsenstein and James J. Connolly, *What Middletown Read: Print Culture in an American Small City* (Amherst: University of Massachusetts Press, 2015), 80, 90.
[25] Ibid., 93.
[26] Nick Mount, *When Canadian Literature Moved to New York* (Toronto: University of Toronto Press, 2006): 10.
[27] Ibid., 31.
[28] Sutherland, *The Monthly Epic*, 125.
[29] Merrill Distad, "Newspapers and Magazines." In Lamond, Fleming and Black, *History of the Book in Canada, Volume II*, 303.
[30] Mary Vipond, *The Mass Media in Canada*, 4th ed. (Toronto: James Lorimer, 2011), 38.
[31] "What Magazine Clubbing Means," *Beaver Daily Times*, 8 Jan. 1907.
[32] "Publisher's Notice," *Popular Mechanics*, November 1909, 151a.
[33] "To Stop a Cut-Rate Clubbing Offer," *The American Stationer*, 28 Dec 1912, 19
[34] Campbell, Frank J. "To the Members of the American Woman's League," *Fine Arts Journal* 23, no. 2 (1910): n. pag.
[35] "To Our Readers," *The Western Home Monthly*, May 1901, 8.
[36] "Announcement," *The Western Home Monthly*, November 1903, inside front cover.
[37] "The Western Home Monthly Clubbing Offer for 1903-1904," *The Western Home Monthly*, November 1903, 19.

[38] "Here's Your Chance!," *The Western Home Monthly*, January 1906, 2.
[39] Straw, "Constructing the Canadian Lowbrow Magazine," 113.
[40] "What the World Is Saying," *The Western Home Monthly*, May 1923, 68. This was quite a distinctive feature in the context of monthly magazines, although other types of digest can be found. For instance, *Maclean's* magazine had a section called "Review of Reviews" which reprinted or excerpted short articles from a range of other periodicals. "What the World Is Saying" is, however, closer in form to the reporting in American regional newspapers which, since the 1840s, had favored short paragraphs, with many of the items clipped from other papers. See Kevin G. Barnhurst and John Nerone, *The Form of News: A History* (New York: The Guilford Press, 2001), 102.
[41] See Lev Manovich's *The Language of New Media* (Cambridge: MIT Press, 2001) for further discussion of the "'flat,' nonhierarchical network of hyperlinks" as a model in which "every object has the same importance as any other, and ... everything is, or can be, connected to everything else" (16).
[42] "What the World Is Saying," *The Western Home Monthly*, November 1905, 7.
[43] "What the World Is Saying," *The Western Home Monthly*, November 1925, 96.
[44] Compare Mitchell Rolls and Anna Johnston's analysis of the mainstream mid-twentieth-century Australian magazine *Walkabout*, which "sought to bring rural places, affairs, and sensibilities to the forefront of national attention" and "encouraged its readers to be curious -- about themselves, their neighbours, their local areas, the nation, and the [Pacific] region." This book provides a model of how to "approach cultural studies from a non-metropolitan perspective"; like *The Western Home Monthly*, *Walkabout* was based in a city, but one distant from the major metropolises of New York, London etc. Mitchell Rolls and Anna Johnston, *Travelling Home, 'Walkabout Magazine' and Mid-Twentieth-Century Australia* (London: Anthem Press, 2016), 7.
[45] Mark W. Turner, "Periodical Time in the Nineteenth Century," *Media History* 8, no. 2 (2002): 188.
[46] Modern serial publishing often laid claim to simultaneity, in that readers in different locations could read texts or news at the same moment. But the practical operations of the book trade, the postal service, and censorship could work against this. As Pearce Carefoote notes, "Until 1958 officials could refer to a list of proscribed publications to supplement their own discretion when refusing to admit a book into the country. The first list, issued in 1895, named forty-seven American serials; by 1957 over one thousand 'indecent' books were prohibited, reflecting the growth of the paperback book trade." See Pearce Carefoote, "Government Censorship of Print," in *History of the Book in Canada, Volume III: 1918-1980*, ed, Carole Gerson and Jacques Michon (Toronto: University of Toronto Press, 2007), 468. The unevenness in terms of access to literature also operated along regional lines. In the late 1880s, census data recorded 299 booksellers and stationers in Ontario, but just 18 in Manitoba. See Greta Golic, "Bookselling in Town and Country," in Lamonde, Fleming and Black, *History of the Book in Canada, Volume II*, 213.
[47] Martha Ostenso, "The Storm," *The American-Scandinavian Review*, September 1924, 549-56.
[48] Martha Ostenso, "The Storm," *MacLean's*, April 15, 1925, 17-18, 69. (For simplicity, we refer to the magazine as "*Maclean's*," the title it used for most of its run. But in 1925 the title was spelled with a capital L.)
[49] *MacLean's*, April 15, 1925, 17.
[50] Sean Latham and Robert Scholes, "The Rise of Periodical Studies," *PMLA* 121, no. 2 (2006): 520.
[51] G. L. Peterson, "Miss Ostenso Starts Out for Mexico Again," *The Minneapolis Tribune*, January 22, 1933, 7.
[52] Ibid.

[53] On serialization and cultural value, See Candida Rifkind, "The Returning Reader: Canadian Serial Fiction and Mazo de la Roche's *Jalna*," in *Middlebrow Literary Cultures: The Battle of the Brows, 1920-1960*, ed. Mary Grover and Erica Brown (London: Palgrave, 2012), 171-86.
[54] Peterson, "Miss Ostenso", 7.